DOCUMENT RESUME

ED 302 478 SO 019 568

AUTHOR Rice, Roberta W.
TITLE Finding a Job in Higher Education in Art Education.
INSTITUTION National Art Education Association, Reston, Va.
PUB DATE 86
NOTE 33p.; For related document, see SO 019 567.
AVAILABLE FROM National Art Education Association, 1916 Association Drive, Reston, VA 22091.
PUB TYPE Guides - Non-Classroom Use (055)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Art Teachers; *Career Planning; Employment Interviews; *Graduate Students; Higher Education; *Job Search Methods; *Portfolios (Background Materials); Resumes (Personal)

ABSTRACT

This booklet for art education graduate students discusses the successful preparation and strategies for seeking employment with colleges and universities. Discussion of the job search process includes: (1) job descriptions; (2) college and university search activities; (3) job search preparation; and (4) preparation of vita, letters of recommendation, cover letters, slides, and portfolio. A section entitled "The Interview" provides tips on preparation, dress, the campus visit, salary negotiation, certification, and contracts. The appendices contain a sample vita, cover letter, thank you letter, application checklist, interview checklist, and sources for job listings. A 10-item, briefly annotated bibliography is included. (DJC)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED302478

Finding a Job in Higher Education in Art Education

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
D.G. CANNON
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
X This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

SO 019 568

The National Art Education Association

Finding a Job in Higher Education in Art Education

by

Dr. Roberta W. Rice
Associate Professor
University of North Carolina at Greensboro

National Art Education Association
1916 Association Drive
Reston, Virginia 22091

Copyright: National Art Education Association 1986

Acknowledgments

I wish to thank Thomas A. Hatfield for his encouragement and support in making this project a reality. Also, my sincere thanks go to Marilyn Newby, Joan Gregory, Karen Hamblen, and Renee Miller, who read the manuscript. Their comments, suggestions, and encouragement were most helpful.

Contents

Acknowledgments.....i
Contents.....ii
Introduction.....1
Today's Academic Market.....1
Job Descriptions and Institutional Needs.....2
Job Search Process.....3
For the Institution of Higher Education.....3
For the Job Seeker.....5
Initial Steps in the Job Search.....6
Clarifying Needs and Goals.....6
Seeking Appropriate Models and Formats.....7
Preparing Credentials.....9
Your Vita.....9
Letters of Recommendation.....10
Cover Letters.....10
Slides of Art Work 11
Interview Portfolio.....11
Search Strategies.....11
The Interview.....12
Preparation.....12
Dress.....13
The Campus Visit.....13
Salary.....15
Certification.....16

Contracts.....16
Follow-Through.....17
Conclusion.....17
Annotated Bibliography.....19

Appendix.....20
A Sample Vita.....21
B Sample Cover Letter.....23
C Sample Thank you Letter.....24
D Applicant's Check List.....25
E Interview Check List.....26
F Sources for Position Announcements.....27

Introduction

A review of successful strategies for searching for an art education teaching position in an institution of higher education is the primary purpose of this booklet. Topics of the search procedure that are followed by the institutions of higher education when seeking appropriate candidates and of the successful preparations and strategies for the job seeker are explored. These include the following five areas: 1) current trends and pressures in the academic marketplace, 2) the impact of the organizational structure of the institution of higher education on the terms for the job description, 3) a characterization of the job search process for the institution of higher education and for the seeker of a faculty position, 4) the steps of the job search, including setting and clarifying personal goals, preparation of a vita, cover letter, slide or portfolio packages, and an interview portfolio, and 5) the extended interview process typical for higher education positions. Although designed primarily for the newly graduated MFA or PhD who is seeking a first teaching position in an institution of higher education, the information may prove helpful to others in the field.

Today's Academic Market

Two kinds of phenomena shape the job opportunities for teaching art and art education in higher education institutions today. The first is seen in the population demographics on the number of college students anticipated and on the cultural mores, interests, and dreams which result in considering a college education desirable preparation for young people for work and life. The second phenomenon is the size and the nature of the art and art education program supported by the institution which offers the position.

While the impact of the 1981-83 recession has had some effect on the number of positions available in art and art education, the demographic factors affecting today's academic market have a longer history. One factor was the amazing growth of college and university art programs after World War II. During the third quarter of the century, there was a rapid expansion in the visual arts areas, including fine art, art education, and commercial art. The second factor was the rapid expansion of college and university programs in the sixties to accommodate the baby boom children, those born between 1945 and 1964. This was coupled with the enormous increase in the percentage of high school graduates going to college in the post World War II period. The number reached fifty percent or more of high school graduates by the early seventies and eighties. This was accompanied by a broadening of admissions policies at many colleges and universities along with the rise in the community college movement. Attending college was given impetus for various

reasons such as the national unrest and displeasure over the Vietnam War, the Civil Rights movement, and the Women's movement.

Along with the increase in the numbers of students in some programs, there have been dramatic decreases in some college curriculum programs in the past decade. Art education, along with all other teacher preparation programs, has experienced a decrease in enrollments. This shift in curriculum choice has been brought about by the new career accessibility in business and industry for upper level positions for women and minorities and by widely publicized low pay and low public esteem for the quality of public schools. Along with the negative impressions held by the public concerning schools, the public schools have experienced the effects of the decline in birth rates from the mid-sixties to the mid-seventies, and the effects have been coupled with some recent tax reforms and revolts such as Proposition 13 in California, Proposition 2 1/2 in Massachusetts, or the defeat of bond referendums in many states or schools districts. The results of some of these pressures have caused school closings, program cut-backs, and the reductions in staff which have affected tenured teachers.

In the mid-seventies when the drop in the birth rate became evident, a projection of a ten year slump for enrollments was predicted for higher education. Some graduate programs began retrenchment by cutting back on the number of students accepted into doctoral and advanced degree programs. During the seventies, some universities and colleges shut down their schools or programs of education completely. Tenure does not protect positions if the programs are eliminated. New pressures currently are looming on the horizon for higher education in the reduced availability of student loans as federal budget cuts become mandatory in the face of staggering budget deficits.

The combined influence of these factors has made the present job market for higher education teaching particularly difficult. One outcome is that colleges and universities have a high percentage of tenured faculty members at the present time. At many institutions of higher education, promotion and tenure standards were tightened with a firm "up or out" policy, that is, if a promotion for a young faculty member could not be awarded on the merits and achievements of the preceding five or six years, then tenure would not be awarded without the promotion. Also, the 1981-1983 recession brought about a hiring freeze, and some schools experienced a loss in the number of positions. The effect of the combined factors is that some young professionals have had to become educational gypsies by taking a number of short term, non-tenure track positions and moving every year or so until they can find a tenure track position.

Job Descriptions and Institutional Needs

The parameters of a job will be shaped decidedly by the size of the school, the size of the department, the number of students

in the program, and the philosophy of the school. Smaller institutions of higher education need "expert generalists" who can teach a number of studio areas, plus art history, plus the art education program. The smaller school will serve undergraduate students or even just freshmen and sophomores. The art department may have only one, two, or three faculty members. In smaller schools, faculty will teach more contact hours each semester but do not have the same level of pressure placed on them for achieving regional and national leadership visibility. In larger schools, the position may include teaching the art education program at the undergraduate and graduate level in addition to teaching a single studio area or an art history course. At the largest universities, the job may be exclusively teaching part of the art education program, and such positions may include working with undergraduates, masters, and doctoral level students. Departments in larger schools may have from five to thirty members. The possible combinations are as diverse as the kinds of visual arts programs and kinds of institutions in the country. However, the basis of most art education programs continues to be the professional preparation of public school art teachers K-12 for art education majors, including field or lab experiences for pre-student teaching and supervising student teaching, and curriculum methods in art for elementary education majors.

The Job Search Process

For the Institution of Higher Education

For the institution of higher education, the job search begins when the department head or dean knows that there will be a vacancy. This may occur one to two years before the notice of the position is published. Openings come about due to the retirement of a faculty member, to a faculty member moving to another position, to nonrenewed contracts, or to program expansion. Approximately a year ahead of the projected starting date for the new person to begin work, the department head or dean will seek and receive permission from the administration to begin the search. The next step is to appoint a search committee of three to five people, usually composed of the faculty members who will work most directly with the new person. A member from another division or department of the institution may also be included in the search committee.

The next step and the first task of the search committee is to develop the job description and to disperse this information to the sources most likely to attract the attention of suitable candidates: that is, to other institutions with graduate programs which prepare candidates with terminal degrees that serve as entry level qualifications; to professional associations such as the National Art Education Association or the College Art Association, which publish listings of openings; and to organizations or data banks that cater to minority candidates. Job notices may also be published in daily or Sunday newspapers which have a national distribution, such as the New York Times.

Informal outlets are used also; faculty and the search committee are encouraged to use their personal networks to locate and ask promising candidates to apply.

While some search activity occurs all year long, the bulk of the activity occurs during the winter months of January, February, and March. Schools like to have their staffing decisions complete before mid-May when the summer break begins. The actual turn-around time between the time a listing is actually published and the deadline for applications is fairly brief, two or three months at most. For administrative positions the time line may be as long as six months to a year, with the highest level positions given the greatest amount of time.

Once the deadline for applications arrives, the search committee begins to examine the credentials of the pool of applicants for a "short list" of those in the pool who appear to be the most qualified. At this point, the committee may call various references, conduct telephone conferences with some of the applicants, and continue to review application materials very carefully. Finally, the recommendation of a small number of candidates, one to five, is made to the college or university administration with a request for permission to bring one or two candidates to the campus for the actual interview.

Generally, during the campus interview the department head, the dean, or other faculty members will try to give the candidate as much information as possible concerning the position as well as try to assess the suitability of this person for the position. Great caution is generally exercised not to make promises until the position is officially offered to the chosen applicant. Once the interviews have occurred, the search committee, the department head, or dean will make a recommendation to hire to the administration. When the approval is granted by the administration and sometimes by the Board of Governors or Directors, the actual contract can be sent to the candidate of choice. In the institution of higher education, the search process is a drawn-out, tedious process requiring a number of work hours for the faculty involved to be accomplished within an already busy teaching schedule. It is a slow process.

For short term or temporary appointments such as to replace a faculty member on leave or for part-time positions, the department head or dean can make the recommendation and the administration approve without the extensive review by the Board of Governors or Directors. Usually there is no search committee for such short term appointments, and the search may or may not be advertised nationally. Such appointments may or may not lead to an opportunity for a tenure track position. A tenure track position leads to full participation in curriculum and governance structures in the university or college with full rights and privileges as a faculty member; nontenure track positions are designed to meet the instructional objects of the school at the least cost, and the position has limited participation, rights, and privileges.

For the Job Seeker

A person's career is made up of a series of compromises among wishes, achievements, and realities, and one's career often consists of a series of positions over a working life time. It is possible to realize wishes, but first the individual must decide exactly what he/she wants to do, where, and what is needed to support the activity. When and how are others benefited? What does the typical career pathway look like; what are the road signs; what pot holes or detours are likely; what kinds of traffic jams or destinations are possible?

Beginning art and art education faculty in the institutions of higher education usually have had several years of experience in teaching in the public schools. In fact, many doctoral programs in art education require that the student have at least two years of public school teaching experience prior to admission to the graduate program and have initial certification in the state where he/she taught. MFA programs which offer graduate level certification for public schools also require students to have initial certification for public school teaching and prefer students who have had several years of work experience prior to graduate study.

Such prior experiences as well as financial needs are considered in awarding teaching assistantships to graduate students. The teaching assistantship may be the first experience of teaching in higher education. Such appointments serve partly as a socialization into the cultural expectations of the profession, partly as on-the-job-training, and partly as an opportunity for the graduate student to begin to build networks in and exposure to the leaders in the art and art education fields in the state, region, and national levels. For the institution, the teaching assistantship provides valuable service in staffing core or service courses.

Entering teaching in higher education is a phase of the career where skill in documentation of the individual's accomplishments becomes a requirement of ongoing importance, and where review and recommendation by a committee of peers is the usual procedure. Thus the skills learned and mastered during the job search phase are important skills that will aid and support the newly hired higher education faculty member throughout the remainder of that individual's career.

Actual entry into the teaching position in higher education may represent the second or third phase of the individual's career with some differences and similarities to the previous job search experiences. Richard N. Bolles in <u>What Color is Your Parachute</u> (1985) states that "...the average worker has to deal with the job hunt <u>eight</u> times during his or her lifetime." This certainly includes those who teach in higher education today.

Initial Steps in the Job Search

Clarifying Needs and Goals

For the job seeker, the search begins with the decision to make the search and with the necessary preparations for the search. Richard N. Bolles in What Color is Your Parachute (1985) says, "What? Where? How? The three unavoidable pieces of home work you must do, for your job search to be truly successful." A look at each of these necessary questions from the seeker's own experience, from the general expectation and patterns from hiring higher education institutions, and from the art educators who work there is the beginning point for a job search.

As clearly as possible, decide exactly what you, the seeker, want to do. Already you have clarified this in some measure by the advance study programs that you have chosen. Realize that you will probably need to teach all or part of the professional art education program. With what parts of the professional art education preparation have you already had experience? Did you teach in the public schools? Serve as the cooperating practitioner for a student teacher? Teach an art methods course to elementary education majors while completing your graduate studies? In what areas of studio are you strongest? What areas do you want or like to teach? What is your art history background? Could you teach a survey course? Have you taught art history? Are there areas where you have definite weaknesses or dislikes? The clearer you are about what you want to do, what you can do based on your experience, and education and what you like to do, the easier it will be to find the position which will be most satisfactory to you. The job search always begins with personal, internal research.

The next step is to decide the answer to the question where? One of the realities of taking a position in higher education is that it usually means a move to another city, state, or region of the country. Most colleges and universities are reluctant to hire their own graduates as it is looked upon as a form of nepotism. When exceptions are made, and the institution of higher education does hire its own graduates, such appointments tend to be short term, nontenure track or part-time positions. There are very few faculty members who achieve tenure in the place where they completed advance study unless they have years of teaching experience at another university and return to their alma mater at mid-career, or have won unusual national recognition and reputation as a leader in the field, or have an unusual and needed specialty. If you are tied to a particular geographic location, then you may have to shift job-search strategies to other institutions or businesses where your talents can be utilized or accept a limited, part-time, or a non-tenure position if such is available. Mobility is a definite help in locating the position best suited to you.

The problem of location can put a special strain on two-career families and sometimes creates unusual commuting

situations. Part of the planning strategy has to be where, what part of the country, what kind of community, and what personal preferences must be considered. A major move can affect an individual and his or her family psychologically and physically as well as financially and professionally. The compromise comes between the seeker's needs and the openings available.

Seeking Appropriate Models and Formats

The next question is how? A look at the typical search conducted by the institution of higher education offers clues for pacing and the expected requirements of the search process. Since the bulk of the listings will appear in the late fall and winter, that offers a clue of when to begin to search. The next stage after personal internal search into what and where is to begin to develop the required search materials. This includes a vita and a slide portfolio of your art work and of the art work accomplished by students under your direction. Some institutions require slides to be submitted with the application, and some do not. If no slides are requested, this is a clue that research and publications will be given greater attention for hiring or retention. Other samples of your scholarly or creative work are also helpful. These materials function as an icebreaker and as an extended calling card. You may also have to provide transcripts and letters of recommendation.

Beyond manuals (including this one) on vita preparation and your personal internal research, there are two other sources for clues to effective vita preparation. The first of these is the reward structure in higher education which differs from that in business where options for promotions are more numerous and in public schools where newer career ladders define the stages of career progress and reward. For institutions of higher education, rewards come to developing professionals in three areas: publication or creative and scholarly activity, service, and teaching. For tenure track positions, institutions of higher education generally have a three-tier arrangement with the entry level as assistant professor. The first promotion and tenure is granted, with the second level as associate professor. The second promotion confers senior status as professor. It may take from twelve to sixteen or more years to accomplish these two promotions. For non-tenure track positions, the title will be lecturer or instructor. The contract may be for a single year renewable or three years renewable or one year nonrenewable.

The institutions of higher education want people who support the overall endeavors of the institution; who can operate within the structure with little or no supervision; who are self-motivated and self-directed in research, in scholarly pursuits, or in creative activity; who provide appropriate service to the institution, the professional field, and the community; and who are good teachers. While this may sound general, it is also a very specific mandate and a set of indicators for being both at the top of an academic field and an educational leader. The path

that the individual takes to personalize and manifest these qualities will give the personal and unique distinctions to the individual's career. The job seeker has already come a long way in that direction by successfully completing the rigorous and demanding graduate program, has experience in public education, and has gained in other useful life and work experiences.

The second source for clues in vita preparation are the living, breathing practitioners in art and art education fields who hold the type of job that is sought. Be curious about the career development of your colleagues, of the "hero" leaders in your field, and of your own senior professors. They are worthy role models. Talk to them about their preparations and their perceptions of the requirements for success in the field. Whenever possible, collect sample vita of these people; vita are published in various places such as Who's Who in American Art or in the newsletters of professional associations. To do this does not mean that you necessarily want to do exactly what they have done. Such "primary documents" for your personal career research can offer not only effective formats for vita preparation but also indicators or road signs for pacing in a career. For example, how many publications does the "hero" or "heroine" generate in a year, in five years, or a decade? How many exhibits, what kinds, and where, that is, home town, state, regional, national, or international? To which organizations do they belong, are active, do they assume elected leadership roles? Do they seek and receive grants for programs or projects? Do they serve on taskforces, chair committees, are they speakers, workshop leaders, givers of papers at state, regional, or national conferences? Does any of this activity appeal to you as something that you might like to do? Have you been encouraged to participate in any of these ways while you were pursuing your graduate studies? Did you? Do you already have a driving passion and research interest? If so, what outlets have you already utilized for telling your story about your interests? Some opportunities will come just by holding a higher education teaching position, but most have to be actively sought out and created by the individual, and it has to be planned in and around a busy teaching schedule. Today's academic market creates strong demands and constraints on young faculty aspirants, but it also presents opportunities and challenges.

One of the ghosts of higher education is "Publish or Perish," and there are some teeth to this old ghost. Institutions of higher education expect their faculty members to be leaders in their field, and the act of publishing is the most clearly accepted and visible pathway to reward and promotion. Publications endure in ways that other activities do not. For the newly hired assistant professor, this means that he or she needs to be submitting manuscripts his or her first year of teaching. It sometimes takes a year or more for an article to appear in print if it is accepted for publication. The young faculty member may need to have several articles published besides other evidence of emerging leadership to be promotable or to relocate easily.

In art education, creative activity also means exhibits of art work. Especially noteworthy are having work in juried exhibitions, showing in major state or regional museums, and having solo exhibits.

Another manifestation of leadership is through service, and for art education this is a natural path. Displaying leadership by holding office in professional organizations at the state, regional, or national level is looked upon by the institution of higher education as service, as well as leading workshops, judging exhibitions, or organizing or participating in arts festivals.

Teaching is the hardest area to assess; but such things as the development of new courses, favorable reviews from students of teaching performance, favorable reviews by peers, favorable reviews of programs by accrediting agencies are considered. Any awards or recognition for teaching is applicable here.

Preparing the Credentials

Your Vita

Now that the job seeker has clarified the needs and goals and has begun to collect the appropriate models and formats, the next task is begin the preparation of the credentials documents. Go back to earlier versions of your vita; look at the shape and formats that you have used for your publications, creative work, service activities, and teaching experience. What are your educational achievements and degrees? What awards and honors have you won? Think about your experiences and accomplishments and the ways to show the achievements and strengths in the three major areas that institutions of higher education reward.

Rework your vita to reflect your personal strengths and accomplishments. Try several versions of the vita, and have several people whose judgment and experience you respect review it. Then revise again if you need to do so. You may find it desirable to rewrite your vita to emphasize the areas requested in a particular job application. The sample (see the Appendix A) is a combination format typical of the qualifications of a person seeking an entry level position of assistant professor. While models help, ultimately the vita is a very personal document and should reflect the strongest, best self. "Your [vita] isn't really a tooth paste commercial. It just acts like one. Truly it can be one of the most important documents you'll ever prepare in your life. It says a lot about you...It shows how you care about neatness. About professionalism. About your self-image. It definitely creates the first vital impressions you'll make on your future employer" (C. Edward Good, Does Your Resume Wear Bluejeans, 1985). Good goes on to say that you should never try to stuff your life into someone else's categories; you must use or create those categories that best describe your life.

Not only does researching the reward structure of higher education and the career pathways of successful men and women in art and art education offer important clues for vita preparation, but also for refining your career goals once you have accepted a teaching position. A vita is a summary of the past achievements and an indicator of the future direction. Its purpose is to help you obtain an interview. It has to be thoughtfully and carefully prepared to survive the first cut of the search committee.

Letters of Recommendation

Early in the preparation stage, contact the people who are familiar with your abilities and experiences that you choose and ask permission to use their names as reference. Choose individuals who can offer assessments of your professional or scholarly performance. Help them help you by giving them a copy of your vita and by letting them know the type of position you are seeking. You may choose to use the Placement Service at the university where you completed your last degree. If so, general letters of reference may be placed on file there, and you can request copies of those letters sent to the various places you apply. Otherwise, your reference may have to write a series of letters for you. If they do write a series of letters, they may tailor each to the specific position to which you are applying.

Remember to thank them for the letters they write for you, and remember to let these people know when and where you have accepted a position. After all, by asking them to write letters, you have invited their interest in your career. "Thank you" and information on the final outcome of your search is the minimum courtesy for the time and trouble taken on your behalf.

Cover Letters

As you discover advertised positions which you wish to pursue, the letter of application with a copy of your vita initiates a chain of events which may ultimately lead to a contract. There are several items of information that are typically included in this initial letter. State one or two highlights from your vita which makes you a candidate of note for the position, that is, how your background meets the requirements for the primary or secondary areas of responsibility indicated in the position announcement. State where you located the position announcement. Indicate which materials are included in the package and which will be sent from other sources or under separate cover. Ask for an interview. Indicate if you will be available at the national or regional conferences for interviews. This letter should be brief and concise; usually a single page is sufficient.

Many position notices list the specific documents to be included in the application. It is also advisable to include self-addressed, stamped mailing containers with the application

materials to encourage a quick return of materials when the school concludes its search process. If return postage is not specifically requested, to do so is a courtesy.

As with all correspondence and documents you should use good quality paper, clean error-free typing, and a clear, concise writing style. It is advisable to keep a copy and record all correspondence you send and answers that you receive. You will be applying to a number of places at the same time, and without a record of this activity, it can become very confusing. (See Appendix D)

Mass mailings of vita and cover letters to all possible schools in a state or region asking about openings may be an expensive and not a very productive fishing trip. However, some job seekers have located yet-to-be-published opportunities this way. Yet, these opportunities tend to be short term or replacement positions. A five-hundred-letters-to-one-interview is not an unusual response to such mass mailing campaigns.

Slides of Art Work

Make photographs and/or slides of your art work and of the work done by students under your direction. Twenty of each, or the number that will fit comfortably into a single plastic slide sheet is sufficient. When photographing slides, it is usually better to make several takes of each item than to try to have copies of a slide made. Never, NEVER, NEVER, send your ONLY COPY of any valuable (to you) document or slide with any application. You should have a master set that can be used for an interview portfolio as well as a few duplicate sets to be sent with applications. All slides or photographs should be carefully labeled and placed in viewing sheets. Photographs can be mounted with the appropriate information accompanying them.

Interview Portfolio

Also, prepare an interview portfolio by placing in a reasonably compact, attractive binder a copy of your vita, slide sheets of your work and work done by students under your direction, copies of newspaper clippings, copies of transcripts, papers or articles written by you, and other information that you deem important. BE VERY SELECTIVE! It does not have to be nor should it be an exhaustive record; it should showcase the highlights of your credentials. This portfolio serves several purposes. It helps you focus the interview on your qualifications for the position; it gives the interviewer something to hold and look at while talking with you; and it demonstrates your seriousness and preparation for the job search process.

Search Strategies

Once your credential preparations are well under way, begin to systematically review the sources of listings for higher

education teaching positions such as the National Art Education Association newsletter. Watch for job announcements sent to your current department. Most departments either post these on a bulletin board or make a job book of these announcements. Also talk with the individuals in your network (teachers, friends, acquaintances, or others likely to hear of possible openings). You may plan to attend one or several regional or national conferences as part of your job search strategy. If you do, say so in your letters of application, and ask for an interview at the conference.

When you attend the conference, carry with you your interview portfolio, extra copies of your vita, and any other information that you think may be helpful. The advantage of attending the conference is that this may provide the first personal contact with the faculty from the schools to which you have applied. Such contacts may help you clarify whether or not to continue actively to pursue a given position or to turn efforts elsewhere. While the hiring procedure almost always requires a campus interview, interviews at the conference are important contacts and often give fresh insights about the positions to which you have applied. An additional advantage is that information on a position that has not yet reached the published sources may be available with opportunities to talk with representatives of the institution.

The Interview

Preparation

At last, you have an invitation to a campus interview. The invitation may come in the form of a phone call or a letter from either the chairman of the search committee or from the department head in a large school or the dean in a small school. It is an exciting opportunity and a little scary. "Fear of the unknown is the primary cause of nervousness in an interview." (Medely, Sweaty Palms: The Neglected Art of Being Interviewed, 1978) When you confirm the interview dates and travel plans, find out what presentations will be expected of you during your campus visit.

Now, more preparation and more home work are in order; research carefully or add to your research on the school and the people with whom you will be meeting. Be very sure of the time and the place and person with whom you will meet. Double check if you must. It is perfectly acceptable to confirm a meeting time if such has been set several weeks or days in advance. Make a dry run to locate the building if you can. Of course, if you have to drive to another state or are flying half way across the country this may not be possible. You may be able to xerox a campus map from a catalogue copy in your university library and locate a city map of the area. The Chamber of Commerce, banks, or real estate firms in the destination city may be able to supply you with a city map. Also, the

catalogue can give you information about the size of the department, the course offerings, and the faculty. Who's Who in American Art may be able to give you information about the art programs and the key faculty members in the larger universities and colleges.

Think through and write out questions that you are likely to be asked during an interview, and the answers that you would give. Try several versions and think how these answers could be interpreted. Although you do not take this material to the interview, its purpose is to help you clear your thinking and gather your thoughts on the most likely topics that you would be asked. It will help you be more relaxed and feel prepared for the interview process. Undertake mock interviews with family and friends to practice being interviewed. Also make a list of questions that you may want to ask the interviewers. These may relate to the position announced, or to opportunities and facilities for artists in the area, or to general concerns about the community. Also, you may need to clarify if and under what conditions your travel expenses will be reimbursed. Not all schools pay for interview travel. However, questions about salary should be reserved to the later negotiation stages of the interview.

Dress

Part of the preparation process is deciding what to wear. Dress conservatively and professionally; as though you were to be the featured keynote speaker of a program. If you dress for the occasion, you will feel more comfortable, receive a better response from your various interviewers, and demonstrate a confident and professional manner. The interview is the time to put your best foot forward. (See Appendix D) Remember that you will spend a vital part of the interview time with administrators.

The Campus Visit

The second stage of the interview is the campus visit and your performance. A characterization of the process from the point of view of the institution of higher education and from the candidate will be considered. There are a number of expectations and steps in the interview process for the institution of higher education. The candidate may be expected to meet with any number of individuals in the institution. Usually, each of the members of the normal "chain of command" requires an individual interview of thirty minutes to an hour. This includes the department head, the dean, and others in the administration in a larger school. In a smaller school, it may include the dean and the president of the college. In addition to these commitments, the candidate will also be expected to meet in various formal and informal ways with the other members of the immediate faculty, students, and others in the administrative unit. The candidate may be asked to teach a class, give a talk to faculty and students, or even give a public talk to the community. Sometimes, to accomplish

the various stages of the interview, the candidate may be asked to visit the campus several times, especially if the school is within a reasonable driving distance. The candidate's day may be long or short. Medely, in Sweaty Palms (1978), compares such group or serial interviews with doctoral oral examinations. He advises, "If you are uneasy, the best way is to pretend that you are talking to only one person, the one who is questioning you."

Institutions of higher education try to be careful and accurate in the interview process, but remember that the people who are doing the interviewing may not necessarily be skilled in the task or comfortable with it. The interviewers are trying to find out if the candidate is a "good person" and one with whom they can work comfortably. The goal is to determine if the candidate really has the competence and qualities to handle the job, if you will fit with and add to the strengths of the faculty in the department. If a three-year contract is in the offing, mistakes can be difficult for all involved. Yet, to directly ask the candidate those questions will not necessarily give the information which all parties want to know most. They may also ask you questions that are not appropriate to the interview or may even be illegal to ask--questions about age, religion, family planning, or gender. How would you answer inappropriate questions? Also, remember that the people that the candidate spends the most time with during the interview may not have the power to hire, only the power to recommend. Exactly which adminstrator has the power for the final decision and to make the job offer varies from school to school.

For the candidate, the interview may last one day or several. If the interview is scheduled over several days, it is appropriate to record the key appointments on your calendar when first meeting with the chair of the search committee or the department head. You can expect a tour of the teaching facilities of the department and, possibly, of the campus. You may be taken out for meals, or escorted to various appointments by one or several individuals. If you are on campus for several days, you may find that you will have some open periods of time on your own to explore the campus, visit the library, or to explore the city or local area. The quality of the library may be very important to your future research in your area as well as the instructional goals that you may have for students. If the move is to be a distant one for you, try to plan for a longer interview visit.

The interview day is likely to be a long one starting in the morning and going well into the evening. If your interviewers are enjoying the process, they may forget how tiring the process can be. It is appropriate to suggest ending the evening shortly after dinner or by nine p. m. After all, you may need to rest, to review any materials about the programs or the campus that have been loaned or given to you during the course of the day, or to plan and prepare for the next day's schedule.

Beyond careful preparations, relax and enjoy the process as much as possible. Obviously, such an extended interviewing process produces stress and mixed feelings. During such an extended interview, it is very difficult to "fake it," so the best policy is to try to be your best self. It helps to know what expectations and steps the institution of higher education considers proper as well as knowing that the process requires patience. However, a candidate should also continue any other negotiations and searches with other possible positions until he or she has a firm contract letter in hand. To count too heavily on one's good feelings about an interview or about any perceived promises from the interviewers may lead the candidate to false hopes and disappointments.

Some job seekers ask if it helps to go to a school for a "drop-in" interview. That depends on a number of factors, but generally no. It may have exactly the opposite of the desired effect. Department heads or chairmen of search committees may view such "drop-in" visits as too aggressive or as giving unfair advantage over equally qualified candidates. It is better to meet faculty from the schools that interest you at conferences than to "drop in for a visit." Remember, institutions of higher education tend to be conservative and deliberate in their search procedures.

Salary

One part of the interview process includes salary negotiations; usually this discussion occurs with the department head or dean towards the end of the interview. Sad to say, many aspiring assistant professors may not find the beginning salary scale much advanced of the public school pay scale in the area of the new position. Institutions of higher education seldom have a published salary scale for increases granted to faculty members for longevity in the position or for additional education. State schools may publish actual salaries for professors for a given year, but access to this type of document is somewhat difficult. Sometimes at smaller private schools the pay scale may even be less than that of area public schools, and the pay scale may not be published at all. However, the American Association of University Professors publishes an annual salary average according to state and schools, check for this in your university library.

Careful perusal of current listings offer a rough range of starting salaries for a given year. Salaries are almost always negotiated within this range dependent on the qualifications, experience, and rank of the candidate. State schools are dependent on the budget process of the state legislature for pay increases; private schools are dependent for increases in tuition or endowment earning for pay increases. The job seeker needs to research carefully as possible to determine both the typical salary range for the positions as well as assess his or her own salary requirements. Generally, higher education contracts are for ten months. Explore the possibility or having the salary paid in twelve checks, and ask about the availability of summer school

teaching assignments. Also, consider the health and retirement benefits or the possibility of dependents attending the school at no-cost or reduced fees as a part of the salary package.

Some areas of study respond to the lowest median salary range that an industry or profession pays to well qualified practitioners. Hence, law, medicine or engineering faculty may earn more than liberal arts, education, or fine arts faculty. Few people go into teaching at any level with visions of fat salaries; they chose education for compelling needs to be involved with this kind of work, as a base from which to pursue research or creative activity, or as the area in which to make their contribution. They choose to work with students at this level of development. Likewise, the job in institutions of higher education may not be easier than that of the public schools. The demands are different; it is that difference that attracts. All teachers know that there are many hidden hours to the job beyond the schedule class time with students.

Certification

At the present time certification in the state is not required prior to being hired by an institution of higher education. If the primary teaching assignment is in art education, then it may be necessary to seek state certification a short time after arriving. For example, the North Carolina Standards for Teacher Education states as a competency, "The college/university supervisor demonstrates knowledge or instructional methods/strategies appropriate for grade level or subject area taught or supervised..." and the suggested indicator is, "Holding a North Carolina "G" certificate in the area supervised."

As states scramble to become ever more accountable in their teacher education programs, the long term well-being of the teacher education programs may insist that supervisory personnel hold state certification. The thinking is that the faculty who teach in the art education program, supervise professional practicums, or teach in graduate art education programs which prepare people for the various levels of certification should also hold graduate certification in the area that they teach. If the primary teaching assignment is art history or studio, then public school certification is never required. The legal authority for certification usually resides with the state, the board of education, and is administered by the state board or state department of education. During the interview you may want to ask about certification requirements and if they are applicable to the position.

Contracts

You may receive only a letter that states the terms and length of the employment, the salary, the benefit package that is typically offered. Some schools may send a formal contract. Many

of these points can be negotiated. For example, if you plan as part of your long term goal to work in a number of institutions, you may be wiser choosing a retirement plan that allows one to move over a state retirement plan that limits one to working within a given state. Often times health benefits allow a number of options. You may need to check out these items during the interviewing stage or continue conversations with the department head or dean before you sign the contract or return an acceptance letter. A contract needs to be answered rather quickly, from forty-eight hours to ten days. If the letter or contract does not specify the return time, call and ask. Above all, be sure you understand the terms of the contract under which you are hired. It is difficult to impossible to negotiate options after you have signed the contract.

Follow-Through

The last part of the job search is follow-through. There are a number of times during the process when an action taken requires a follow-through step and closure, which occurs most often in the form of a written thank you letter or note. To omit this step is a mistake, and many people make it.

The most important item immediately following an on-campus interview is your need to follow-through with a thank you letter to the key people you met during the interview visit. (See Appendix C) This can be a time to provide other pertinent information as well as to reaffirm your interest in the position. If there were other faculty members who spent unusual amounts of time with you or made your interview easier, also send those persons a short handwritten thank you note. Such correspondence is more than a social nicety; it demonstrates your attention to detail and your follow-through skills. Many job seekers fail to pay attention to this closure process and forego the valuable opportunity that is available.

Once you have accepted a position and have signed a contract, then more follow-through letters are in order. It is important to write to each of the other places that you have applied, if you have not received the outcome of the search committee's deliberation, and ask that your name be removed from consideration. Be sure to thank them for the time and consideration that they have given to your application, and request that your papers be returned to you. Write or call the people you have asked to write letters of recommendation, and let them know that you have accepted a position and where. Now you can begin to make the 999 other decisions that involve the move to the new position.

Conclusion

The job search process is just that, a process with definite stages, steps, and strategies. Mastering the process

is well worth the time and effort involved since it is essentially the same process for creating any desired opportunity or experience in life. Job search skills are in essence entrepreneural skills. The practice gained in documenting performance during the job search process is one that is of ongoing importance for higher education faculty. It has often been said that the job search is a job. There is a special term for people who wait until they have nothing else to do before they begin; it is "unemployed." Understanding what to expect from institutions of higher education and what the usual preparations and protocols are, makes the unknown a little less scary or strange. Understanding also helps to reduce the internalization of apparent rejections; the NO's are seldom personal. As Tom Jackson, in Guerrilla Tactics in the Job Market (1980) aptly points out, everyone's job search always looks like this--NO, NO, NO, NO, NO, NO, NO, NO, YES! The reward of a successful search is a place to begin a lifetime of challenging and fulfilling work. Best wishes with your next job search.

Annotated Bibliography

Bolles, Richard Nelson. The Three Boxes of Life. Berkeley, California: Ten Speed Press, 1978.
[General in scope, but very helpful for life/work planning.]

_____. The 1985 What Color is Your Parachute? Berkeley, California: Ten Speed Press, 1985.
[Excellent general review of the job search process; not art education specific. Bolles updates this work each year.]

Crystal, John and Richard N. Bolles. Where do I go from Here with My Life? Berkeley, California: Ten Speed Press, 1974.
[This is a work book with step-by-step exercises for the job search process and a companion work to Parachute. The exercises are very helpful and well worth the time to complete them.]

Good, C. Edward. Does Your Resume Wear Blue Jeans? Charlottesville, Virginia: The Word Store, 1985.
[Emphasizes the combination format for resumes.]

Harragan, Betty Lehan. Games Mother Never Taught You. New York: Warner Books, 1977.
[While geared towards women in the business world, this is still an important book for any professional woman.]

Irish, Richard K. Go Hire Yourself an Employer. New York: Anchor Books, 1978.
[General review of the job search process.]

Jackson, Tom. Guerrilla Tactics in the Job Market. New York: Bantam Books, 1980.
[Broad spectrum of job search, but a helpful book with some forms for organizing the job search. Like Parachute, it stresses the job seeker as entrepreneur.]

Medley, H. Anthony. Sweaty Palms: The Neglected Art of Being Interviewed. Belmont, California: Lifetime Learning Publications, 1978.
[Excellent review of the problems and concerns of interviewing.]

Wallack, Ellen J. and Arnold, Peter. The Job Search Companion: The Organizer for Job Seeker. Boston: The Harvard Common Press,1984.
[Has many useful forms to help organize various stages of the job search process.]

Zunin, Leonard and Natalie Zunin. Contact: The First Four Minutes. New York: Ballantine Books, 1972.
[It offers information helpful for interviewing.]

APPENDIX

[Author's note: All persons, events, and achievements in sample vita and letters are fictional and do not represent any living person; listings are for illustration only]

Appendix A

Sample Vita

Art J. Searcher

1986 Promise Lane
Employment, Virginia. 22328

(804) 654-3210

Education:

B.S. in Art Education, Central Michigan University, 1980.

M.Ed. in Art Education, University of North Carolina-Greensboro, 1983.

D.Ed. in Art Education, University of Georgia, 1987.

Teaching Experience:

Adjunct Instructor, Apple Junior College, Employment, Virginia (1987-1988, one year appointment) Taught course in studio art (Drawing I and II, Painting I and II, Design I and II, and survey of art history.)

Teaching Assistant, University of Georgia, (1984-1986) Taught introduction to studio course for non-art majors.

Elementary Art Teacher, Haywood County, Waynesville, N.C. (1980-1982). Taught art in three schools.

Professional Memberships:

National Art Education Association

Virginia Art Education Association

College Art Association

Honors and Awards:

State Teachers' Scholarship for four years of undergraduate study.

Certificate of Appreciation, Valley Painter's Guild, for exhibit installation, Spring 1981.

Publications:	"Why Art," School Art Activities, 6:4 (Fall 1986), 24-25.
	"Fantastic Creatures," Classroom Journal,[to be published Dec. 1987].
	"What's in the Closet?" Arts and Academics [Submitted March 1988].
Presentations:	"Which Way Hippo," a presentation given at the North Carolina Art Education Association conference, Ashville, N. C, Spring 1985.
	"Art, Work, and Success" presented at the National Art Education Association conference, Spring 1981.
Research:	"The Role of Fantasy in Children's Image Making," doctoral dissertation, U. of Georgia, 1987. Professor James Bright Wonderful, chairman.
Grants:	Grassroots Grant, "Helping Imaging," for a program for 4th graders, Haywood County Art Museum and Haywood County Schools, June, 1982, $2,400.
Exhibits:	Three Hollows Art Festival, four paintings, Winter, 1987.
	Graduate Student Exhibit, (three paintings) Founders Hall Gallery, University of Georgia, Spring 1985.
	Two-person show with Jane O. Friend, Elliot University Center, Winter, 1983.
	Arts Festival Exhibit, Haywood County, Spring 1982.
	Senior Student Exhibit, Central Michigan University, May 1980.
Research and Teaching Interests:	Professional Art Education Program for Majors. Curriculum Methods for Elementary Majors. Children's Art and the Role of Fantasy in Image-making. Drawing and Painting

References and slides available on request.

Appendix B

Sample Cover Letter

1986 Promise Lane
Employment, Virginia 22328
December 5, 1987

Professor A. K. Birch
Valley College
P. O. Box 3221
New Ridge, Maryland 21204

Dear Professor Birch:

Please accept my letter of application for the position of assistant professor of art at Valley College which was listed in the October issue of the NAEA News.

My experience as an elementary art teacher, as a teaching assistant for elementary art education methods during my doctoral studies at the University of Georgia, and my teaching experience in studio art and art history this past year at Apple Junior College give me a broad background in art and art education. I believe that I am well prepared for the position open for Fall 1988 at Valley College.

Enclosed are my vita and slides and examples of my work. Transcripts and letters of recommendation will be sent under separate cover.

I will be attending the NAEA conference in New York City, April 4-8, 1988, and I would like to arrange an interview during that time.

Thank you for your consideration. I look forward to hearing from you.

Sincerely yours,

Art J. Searcher

Appendix C

Sample Thank You Letter

1986 Promise Lane
Employment, Virginia 22328
April 20, 1988

Professor A. K. Birch
Valley College
P. O. Box 3221
New Ridge, Maryland 21204

Dear Professor Birch:

Thank you for the time and thoughtful attention shown to me during my visit to Valley College, April 18-19. The tours of the campus and the art building were very interesting.

I enjoyed meeting Dr. Drew and Professor Green. The plan they outlined for the art education program at Valley College is exciting. It is a challenge and a dream that I would enjoy helping to bring into reality.

I look forward to hearing the decision of the Search Committee.

Sincerely yours,

Art J. Searcher

Appendix D

APPLICATION CHECK LIST

(Make a copy for each position for which you decide to apply)

Job Opening:_____

Contact Person:_____

Address:_____

_____

_____

Phone: (_____) _____

	Date Sent	Date Received
Application/Inquiry Letter	_____	_____
Employer Response	_____	_____
Vita	_____	_____
Transcripts	_____	_____
Slides	_____	_____
Credential/References	_____	_____
Employer Response	_____	_____
Interview Scheduled	_____	_____
Follow-Through/Thank You	_____	_____

_____

Background notes or comments:_____

Appendix E

CHECK LIST FOR INTERVIEW

_____ Extra copies of vita

_____ Questions for interviewers

_____ Interview portfolio (including vita, slides, and other samples of your work)

_____ References (personal copies of letters or confirmation that letters have been received by the institution)

_____ Appropriate dress

_____ Directions to interview--map--confirmation of meeting time and place--travel information/tickets

_____ Information from the local Chamber of Commerce

Things to do after the interview:

[Be sure to get the correct spelling of names, titles, and addresses for the persons met during the interview]

_____ Thank you notes to write to_____

_____

_____

_____ Further information to send_____

_____ Expected decision date

_____

Comments or notes regarding the interview:_____

Appendix F

Sources for Position Listings

National Art Education Association: A professional organization which sponsors interaction between artists and art educators. National conventions are held yearly (March or April), and a placement office with interviews is available during the conference. Also publishes NAEA News which lists openings for art educators six times a year. Address: 1916 Association Drive, Reston, Virginia 22091.

University Placement Office: Synthesizes information on job potentials and openings in all areas. This office schedules workshops on mounting a job search campaign and writing resumes, as well as maintains credentials (letters of recommendations, etc.) for graduates and alumni of the school.

Chronicle of Higher Education: Affirmative action regulations require that all openings must be publicized nationally. The Chronicle of Higher Education is a weekly newspaper that devotes about 40-50% of its space to job listings. Listings are generally limited to higher education. Subscribe directly to the Chronicle or check in the library. Address: 1255 Twenty-third Street, N. W., Washington, D. C. 20037.

Art Week: This weekly publication lists many studio openings and is also valuable in keeping abreast of upcoming competitive exhibits. Address: 1350 Franklin Street, Oakland, California 94612.

College Art Association: A professional organization which sponsors interaction between artists, art historians, and art educators involved with higher education. National conventions are held yearly (January or February), and interviews are conducted during the convention. CAA also publishes, four times a year, listings in higher education for artists, art historians, art educators, and other art support positions. Subscriptions for the job listings are available. Address: 149 Madison Avenue, New York, New York 10016.

The National Arts Jobbank: This is a publication that contains postion listings for arts management, museum, and art in higher education. Address: Suite 200, 207 Shelby Street, Santa Fe, New Mexico 87501.